





Cover: Gold dish worked in kundan technique and set with rubies and emeralds, in "Treasury of the World": Jeweled Arts of India in the Age of the Mughals (diam. 10 cm, first quarter 17th century, The al-Sabah Collection, Kuwait National Museum). See p. 4.

In 1997 the Museum of Contemporary Art in Los Angeles commissioned Hiroshi Sugimoto to make a survey of modernist architecture around the world. Intentionally photographing the Chrysler Building in New York out of focus, he removed all of its details, creating a shadowed, melting image (1997, gelatin silver print, 23 x 18.5 in., Collection of Metropolitan Bank & Trust).



**"Treasury of the World": Jeweled Arts of India in the Age of the Mughals**

*North Exhibition Gallery, February 24–May 19*

More than 300 items of royal adornment, ceremonial weapons, and other extraordinary objects

**Photography Transformed: Selections from the Metropolitan Bank and Trust Company Collection**

*Galleries 109–112, February 17–April 28*

A unique opportunity to see this collection, which includes recent mural-sized work in color

**Gordon Parks: Photojournalism**

*Gallery 105, through February 27*

The pioneer documentary photographer's work in vintage prints

**Artists Photographing Artists**

*Galleries 103–104, through February 27*

Photographers portray their fellow artists in prints from the collection



## From the Director

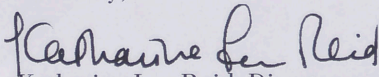
Dear Members,

For the first half of this month, our installation crews will be working to set up the new exhibition *"Treasury of the World: Jeweled Arts of India in the Age of the Mughals"*, which brings to Cleveland about 325 mostly jewel-encrusted works from the world-class al-Sabah Collection of the Kuwait National Museum. The Mughal Empire in India was founded in 1526 by Babur, a Turk who was descended from two legendary Central Asian figures: Tamerlane and Genghis Khan. The empire reached its peak from 1556 to 1658, during the reigns of Akbar the Great, Jahangir, and Shah Jahan. These Muslim rulers, balancing military might with religious tolerance and political savvy, presided over a literal "golden age" during which an astonishing variety of opulent objects were created, from tiny enameled rings to the great Taj Mahal. Officially, the age of the Mughals continued for 200 years after the death of Shah Jahan. But his son and successor, Awrangzib, instituted a more divisive regime, and within decades the empire began to decline in scope of influence and artistic output alike. This collection reflects the creative peak of the empire and stands as one of the world's great treasuries of Islamic art. Members-only preview days are during regular museum hours, Tuesday, February 19 through Saturday the 23rd. Just show your membership card at the Ticket Center to receive your free admission. The members party is that Saturday evening; tickets and reservations are required.

I invite you all to attend a special forum sponsored by Cleveland Public Art featuring Rafael Viñoly, the architect selected to design the museum expansion. The event takes place from 6:00 to 8:00 on Tuesday evening, February 12, at the Ohio Theater in Playhouse Square. A presentation by Viñoly will be followed by a panel discussion, moderated by former Cleveland Planning Director Hunter Morrison, including the architect, architecture critic Jeffrey Kipnis, and myself, in what will surely be a lively examination of the exciting challenges and opportunities we face. An open Q&A session will conclude the program. Free tickets are required, available through our Ticket Center.

The month is alive with music and performing arts events. The Vermeer String Quartet plays two Beethoven quartets on Wednesday the 6th. The Clerks' Group, one of Britain's premiere early music vocal ensembles, returns on Wednesday the 20th. Hear VIVA! concerts: on Friday the 1st is FRULA, with Balkan dances and music; on the 15th, Kandia Kouyate sings songs of Mali; the Paco Peña show on the 22nd is already sold out. And the Eliane Elias Trio stops in for a Jazz on the Circle concert on Saturday the 9th. Check the Ticket Center in person or on the telephone or visit the Web site at [www.clevelandart.org](http://www.clevelandart.org) for the latest information.

Sincerely,

  
Katharine Lee Reid, Director

Spring Museum Art Classes begin March 2. Members-only early registration continues through February 4. General public registration begins February 5.







# Jeweled Arts of India

**"Treasury of the World": Jeweled Arts of India in the Age of the Mughals**  
February 24–May 19

EXHIBITION

The refined workmanship evident in this gold pendant with rubies and a layered-agate cameo portrait of the emperor Shah Jahan, made during the 1660s, suggests that it was carved by an Indian master trained in the European Renaissance and baroque cameo fashion (The al-Sabah Collection, Kuwait National Museum).



The exhibition is organized by The al-Sabah Collection, Kuwait National Museum, and presented with the generous support of Sheikh Nasser Sabah al-Ahmad al-Sabah and Sheikha Hussah Sabah al-Salim al-Sabah and The National Council for Culture, Arts and Letters, Kuwait.

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The museum receives operating support from the Ohio Arts Council.

**A**n exquisite 233.5-carat emerald carved with swaying palm trees in India around 1580 is missing. After invading Kuwait in 1990, the Iraqis looted Sheikh Nasser al-Sabah's world-class collection of Islamic art, which was on exhibit in the Kuwait National Museum. Everything was carted off to Baghdad except for unmanageable objects. Those were torched. With a few poignant exceptions, everything was restituted after the war.

Drawn from one of the most creative eras in Islamic culture, *Jeweled Arts of India* is a groundbreaking exhibition devoted to the dazzling jeweled arts from the height of India's Mughal dynasty during the late 16th and 17th centuries. It opens at the museum later this month. All 325 objects are from the renowned al-Sabah Collection.

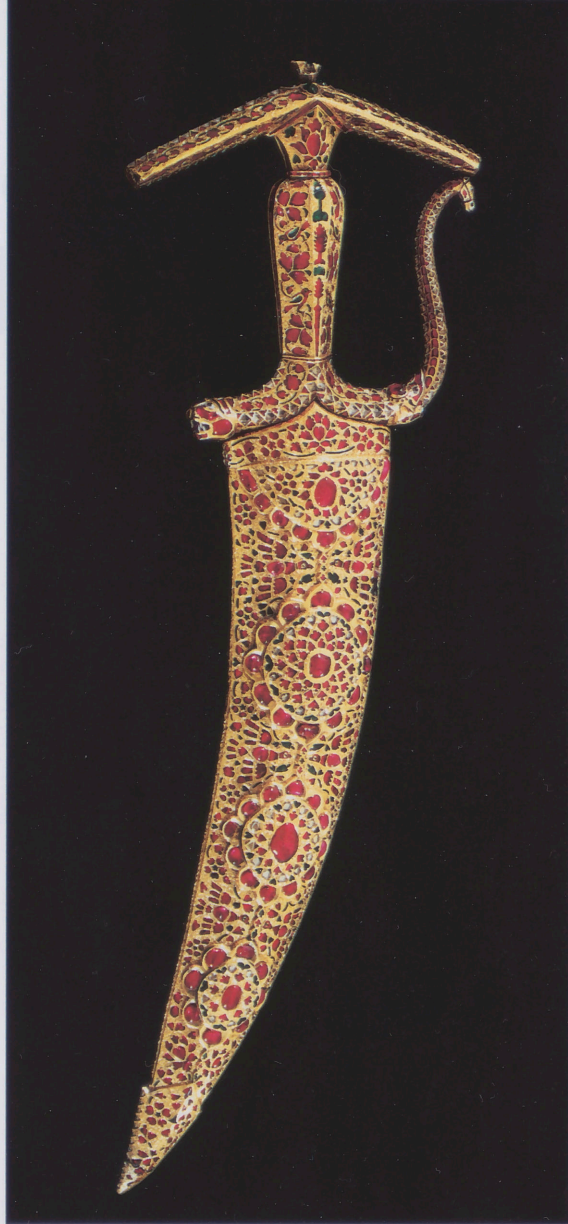
The Mughal emperors, including Shah Jahan (who commissioned the exalted Taj Mahal), are often called history's greatest jeweled arts patrons—possessing exceptional expertise in gemstones and artistic settings, along with unfathomable wealth. Babur, founder of the Mughal

dynasty in 1526, was a Turk from Central Asia who was descended from the mighty Iranian Shah Timur (Tamerlane) and the Mongol Genghis Khan. However, it was the emperor Akbar the Great who solidified the Mughal empire in northern and central India with capitals at Delhi and Agra. He began a hundred-year period of might and glory, which his successors Jahangir and Shah Jahan continued. Emperor Aurangzib expanded the empire during his reign of 1658–1707 to include almost all of India. After a period of decline, the Mughals were deposed by the British in 1858.

Lavish displays of the jeweled arts at the Mughal court are suggested in the exhibition's sensitively carved cameo portrait of the emperor Shah Jahan. He wears four pearl necklaces (one of which features a sizable gemstone pendant) and turban ornaments with imperial feathers. The emperor also commissioned jewelry to be worn on his upper arm, wrist, fingers, waist, and ankles, as well as unparalleled ceremonial swords and daggers.



Setting the more than 2,400 precious gems in this dagger and scabbard, from c. 1615–20, was greatly facilitated by the uniquely Indian kundan technique, in which hyper-refined gold bonds with itself at room temperature in a kind of cold fusion or welding process (The al-Sabah Collection, Kuwait National Museum).



Carved in the shape of a horse's head, with birds perched amid blossoms and leaves, this dagger hilt (c. 1590–1610) is made of rock crystal inlaid with gold and set with rubies, emeralds, and banded agate (The al-Sabah Collection, Kuwait National Museum).

A dagger belonging to Emperor Jahangir is the most elaborate surviving jeweled masterpiece. More than 2,400 gemstones—mostly rubies, diamonds, and emeralds—are expertly arranged as birds, animals, flowers, and trees on a gold ground, including a growling tiger with tiny ivory teeth and a ruby tongue on one end of the hilt. On the other side, a knuckle-guard in the shape of a graceful horse's neck and head serves as a reminder of the dagger's deadly function. Other daggers in the exhibition boast luxurious off-white jade or transparent rock crystal hilts sensitively carved with horse or wild-goat heads, sometimes inlaid with gems. India also was renowned for high-quality enameling featuring intense shades of red, green, and white that create a jewel-like effect over the surfaces of objects.

Undoubtedly, the exhibition's single most significant item is the astonishing royal spinel, or "Balas Ruby." Weighing 249.3 carats, the gemstone is inscribed with the names of six emperors who variously ruled Iran, India, and Afghanistan over a period of more than 300 years



(1447–1755). Ownership of such invaluable royal stones conferred dynastic legitimacy on the Mughal emperors.

The few pieces illustrated here only hint at the magnificence of the exhibition. It is easy to imagine why in 1616 Sir Thomas Roe, England's ambassador to the Mughal court, described Emperor Jahangir's wealth in jewels as "the treasury of the world."

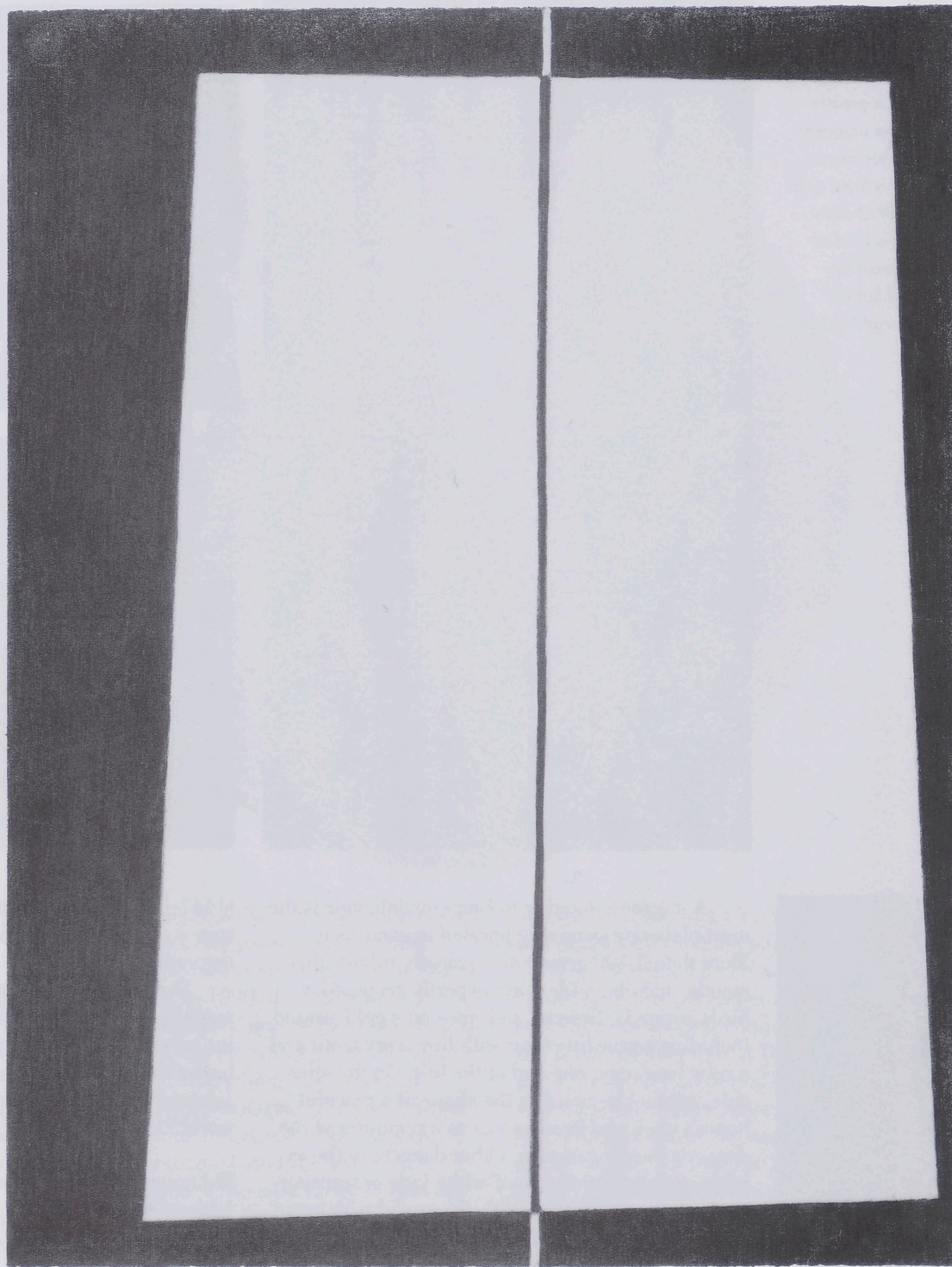
■ Louise W. Mackie, Curator of Textiles and Islamic Art

Top right: Indians learned the enameling technique from European masters, refined it, and used it extensively, as in this lidded cup and saucer with hibiscus buds that was probably made during the mid 17th century.

Above right: The "Balas Ruby," weighing nearly 250 carats, is inscribed with the names of six rulers of Iran, India, and Afghanistan. When the names of the three Mughal rulers are magnified, the flawless calligraphy (produced using a diamond stylus) equals the proportions of architectural inscriptions.



# A Drawing by Myron Stout



*The white shape in Myron Stout's Untitled from the early 1950s appears to come forward slightly toward the viewer (charcoal on paper, 64.3 x 48.3 cm, Alma Kroger Fund 2000.121).*



**T**hough the quality of his work has long been appreciated by both critics and other artists, Myron Stout (1908–1987) worked outside the mainstream of American art and has only recently gained recognition as an innovator in the development of abstract painting in postwar America. Born in Denton, Texas, Stout began to paint and draw relatively late in life. His career really began when he became associated with the influential teacher and painter Hans Hofmann around 1946. In the early 1950s, Stout, then in his 40s, produced his first important paintings and drawings.

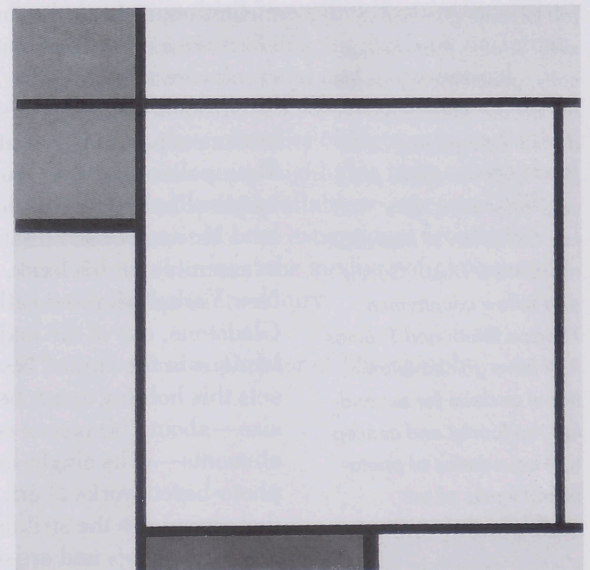
The museum's recently acquired charcoal drawing belongs to this period and is part of a group of works—all of uniform size—exploring invented geometric forms. In this untitled piece, the artist created a vertically oriented, four-sided, uneven polygon that tapers slightly toward the top. This white shape activates the “space” within the frame, which is richly worked in black charcoal, since the polygon's sides are not parallel to the edge of the paper. There is a fairly strong figure/ground relationship in this work so that the white shape seems to come forward in space slightly and the darker areas recede. However, the shape is also bisected down the middle with a thick black line; this line continues in the black areas above and below as a white line, setting up extremely subtle formal tensions that in part negate the figure/ground associations.

Stout was a deliberate and reflective artist, often contemplating the composition of a single work for years before he considered it finished. Understandably, critics often group Stout with such abstract painters as Ellsworth Kelly and Leon Polk Smith, whose work also features a rigid geometrical structure. But Stout was exploring a minimal, geometric vocabulary of forms on his own, independent of much contemporary art. In that sense, one can see him as building on the ideas of European artists such as Piet Mondrian and Kasimir Malevich, especially in the drawings he made in the early 1950s. His works, both paintings and drawings, are different in spirit from those of Kelly and other geometric and “hard-edge” abstractionists, whose paintings create impact through their large size and emphatic color relations. By contrast, Stout's works tend to be smaller in scale, generally in black and white, and more self-contained, and the character of their formal language depends on the relationship of the image to the edge of the canvas or sheet. One sees this clearly in his mature oil paintings, which often suggest symbols or insignia that seem to tease a kind of false recognition out of the viewer. Stout's drawings from the early 1950s are similar in scale to these paintings, but explore rectilinear geometries rather than emblematic forms, which was the next stage in his development.

■ Carter Foster, Associate Curator of Drawings

*Leto II, a painting from 1955, is another example of Stout's interest in figure/ground relationships (oil on canvas, 30 x 38 cm).*

*Stout gained inspiration from European abstract painting like that of Dutch artist Piet Mondrian, whose *Composition with Red, Yellow, and Blue* from 1927 is also owned by the museum (oil on canvas, 73.5 x 74.5 cm, Contemporary Collection of the Cleveland Museum of Art 1967.215).*







# Banking on Photography

**Photography  
Transformed:  
Selections from the  
Metropolitan Bank  
& Trust Company  
Collection**

February 17–April 28



Monumental size and stupendous saturated color are cornerstones of German artist Andreas Gursky's enigmatic photographs. In *Autobahn, Mettmann*, shot from the highway, the horizontal elements of a guard-rail become glimmering silver streaks that rhythmically, geometrically divide the bucolic landscape dotted with grazing cattle (1993, chromogenic process color print, 55 x 70.5 in., Collection of Metropolitan Bank & Trust). Gursky and fellow countrymen Thomas Struth and Thomas Ruff have gained international acclaim for expanding the formal and conceptual boundaries of photo-based works of art.

Since the 1970s, many Cleveland businesses have begun in earnest to collect the art of our time by acquiring the work of local, national, and international artists. As companies established or re-evaluated their business strategies and corporate cultures, they implicitly recognized the importance and value of the visual arts in reflecting the significance of experimentation, risk taking, and standard setting. Works of art are a means to stimulate, challenge, or satisfy employees and clients.

A local leader in this effort to make art collections a part of corporate culture has been the Metropolitan Bank & Trust Company. In 1987 longtime collector, developer, and recent Cleveland Museum of Art trustee Robert M. Kaye began to assemble for his bank, with consultation from New York dealer and gallery owner Barbara Gladstone, one of the major contemporary art collections in the United States. What immediately sets this holding apart, besides its quality and size—about 700 pieces containing some 1,300 elements—is its single-minded commitment to photo-based works of art. It is an impressive survey that chronicles the striking innovations in conceptual approaches and artistic styles, subject matter, and technical processes that have distinguished contemporary photography during the past 25 years. This collection reflects the growing interest by artists—not only those schooled in photography

but also painters, sculptors, video artists, filmmakers, and performance artists—to employ photographic imagery in their art making and thus blur the distinction between photography and other media.

The bank's vast collection is spread throughout 27 of its branches and loan offices, with the bulk housed in its new corporate headquarters at Metropolitan Plaza in Highland Hills, designed by the Chicago office of Skidmore, Owens, and Merrill. The exhibition that opens this month at the museum is a concentrated look at a group of the collection's most exciting, inventive works. When one walks through the show, a number of distinguishing characteristics will become immediately apparent. Formally, many of the works are large in scale, similar to painting instead of the smaller size traditionally associated with photography, and the majority are printed in color, with hues ranging from bright and descriptive to luminous and seductive. Indeed, the medium's numerous technical advances, including digital technology, provide a palette of infinite possibilities, capped only by an artist's imagination, curiosity, or ambition.

Conceptually, the exhibition highlights some of the most challenging and stimulating artists of the past three decades, many of whom have used photography to blur the line between fact and fiction. What appears to be real, documented in a straightforward manner, may be in fact a staged



Musée d'Orsay 2, Paris, 1989 is part of Thomas Struth's remarkable series of large-scale color photographs of people visiting art museums around the world (1990, chromogenic process color print, 69.5 x 54.5 in., Collection of Metropolitan Bank & Trust). He recorded people looking at art—a common, yet difficult-to-describe activity that combines aesthetics, education, and entertainment.



© Thomas Struth

In this large-scale portrait of a friend, Thomas Ruff stressed the neutrality of the subject, centrally placing the well-lit sitter against a plain background, shot full face like a passport photograph, staring directly into the camera (1988, chromogenic process color print, 79.5 x 62 in., Collection of Metropolitan Bank & Trust).



© Thomas Ruff

tableau, existing solely to be photographed. Elaborate cinematic scenes are orchestrated, while other artists use still shots from movies or videos for their photographs. With obsessive thoroughness, some carefully record reality or compile information, while others appropriate images from a variety of sources, calling into question basic tenets about originality and authenticity. No matter the genre—be it portraiture, landscape, architecture, or still life—there is an increasing emphasis on narrative and the inherent referential and metaphorical properties of the selected subject matter.

Through the generosity of Metropolitan Bank & Trust, you can enjoy highlights from a marvelous collection usually not available to a general audience and experience the exceptional artistic ferment that has changed the medium of photography over the last quarter century.

■ Tom E. Hinson, Curator of Photography



## Jewish/Israeli Film Festival

A roundup of acclaimed new documentaries with Jewish themes, plus Amos Gitai's Israeli "city trilogy." Most are Cleveland premieres. Each program \$6, CMA members \$4.

### Me and My Matchmaker

Sunday, February 3, 1:30. (USA, 1996, color, 16mm, 55 min.) directed by Mark Wexler. Real-life account of a single Chicagoan who, filming a documentary about a match-

maker, finds himself the reluctant recipient of her services. Preceded at 1:30 by Bill Chayes and Isaac Solotaroff's *Jews and Buddhism: Belief Amended, Faith Revealed* (USA, 1999, 16mm, 40 min.), exploring the surge in interest in Buddhism among American Jews. Both Cleveland premieres.

### Yom Yom (Day after Day)

Wednesday, February 6, 7:00. (Israel/France, 1998, color, subtitles, 35mm, 97 min.) directed by Amos Gitai. A neurotic man navigates his Jewish mother, Arab Muslim father, unhappy wife, and unfaithful mistress. Part of Gitai's "city trilogy." Cleveland premiere.

### Fighter

Friday, February 8, 7:00. Sunday, February 10, 1:30. (Canada/USA, 2000, color/b&w, 35mm, 91 min.) directed by Amir Bar-Lev, with Arnost Lustig and Jan Wiener. In this acclaimed documentary, two aged Holocaust survivors with opposing world views return to Europe to retrace their youth. Cleveland premiere.

### Devarim

Wednesday, February 13, 7:00. (Israel/France/Italy, 1996, color, subtitles, 35mm, 110 min.) directed by Amos Gitai. The first film in Gitai's "city trilogy" is set in Tel Aviv and focuses on three friends—a photographer, a dreamer, and a lawyer. Cleveland premiere.

### A Visitor from the Living

Sunday, February 17, 1:30. (France, 1997, color, subtitles, projected video, 65 min.) directed by Claude Lanzmann. Lanzmann's postscript to his epic 1985 Holocaust documentary *Shoah* is an interview with Maurice Rossel, leader of the Swiss Red Cross delegation that in 1944 gave a favorable report on the Theresienstadt death camp. Cleveland premiere.

### Kadosh

Wednesday, February 20, 7:00. (Israel/France, 1999, color, subtitles, 35mm, 110 min.) directed by

Amos Gitai. Jerusalem is the setting for the conclusion of Gitai's "city trilogy," a controversial depiction of sisters trapped in the patriarchal prison of ultra-Orthodox Judaism.

### A Trial in Prague

Sunday, February 24, 1:30. (USA/Czech Republic, 2000, color/b&w, some subtitles, 16mm, 84 min.) directed by Zuzana Justman. Shattering investigation of a notorious 1952 Czechoslovakian "show trial" in which Communist leaders were tried for espionage and treason. Cleveland premiere.

### In Search of Peace, Part 1: 1948-1967

Wednesday, February 27, 7:00. (USA, 2000, color/b&w, 35mm, 113 min.) directed by Richard Trank, narrated by Michael Douglas. Fascinating account of the first two decades of Israeli history from the nation's founding in 1948 through the 1967 war. Cleveland premiere.



Kadosh

Two works by Edgar Degas, both in gallery 233: the painting *Stefania Pimicile Carafa, Marchioness of Cicerale and Duchess of Montejsi from 1868* and the bronze sculpture *Dancer Looking at the Sole of Her Right Foot from 1896-97* (oil on canvas, Bequest of Leonard C. Hanna Jr. 1958.28; bronze, Hinman B. Hurlbut Collection 2008.1947)

### PERSONAL FAVORITE

"The combination of these two works by Degas is really nice. In both, there's such clear evidence of the touch of the artist's hand," says Dale Hilton, assistant director of education and public programs for distance learning. "In the sculpture you can see the finger marks from when he hand-formed a wax model, and in the portrait of the duchess [Degas's aunt], the face is highly finished, but around that you have sketchy brushwork and even places where the paint was allowed to drip down. In 1868 the idea of making the process and the paint so evident was a radical approach. It foreshadows Abstract Expressionism.

"The contrast in the painting between the finished and unfinished gives a sense of life, and it makes the work dynamic. Compare it to some of the highly finished works in the same gallery: They feel much more static. There's no idealization of the subject, but



neither does the artist exploit her imperfections. That straightforward attitude and the innovative style make a striking combination. It's objective without being literal. Unlike the sitters in many other portraits, she isn't looking right at the viewer. She isn't thinking about you; she's thinking about something else. So you get a sense of her inner life. She is a thinking woman. That pensive tone is reinforced by the palette, which is mostly monochromatic except for two little blazes of orange. I'd call it an informal masterpiece."





## Guest Lectures

**Current Archaeology in Turkey**

Wednesday, February 13, 7:30.  
Archaeological Institute of America  
Lecture Series: Timothy Matney,  
University of Akron.

**Photography in a New Light**

Sunday, February 17, 3:30.  
Writer and curator Klaus Kertess  
talks about the Metropolitan Bank  
& Trust Collection.

**Splendid Culmination:  
The Classic Phase of Jeweled  
Arts of the Mughal Period**

Sunday, February 24, 2:00.  
Manuel Keene, curator of the  
*Treasury of the World* exhibition.

## VIÑOLY FORUM FEBRUARY 12

Cleveland Public Art presents a special community forum featuring Rafael Viñoly at the Ohio Theater in Playhouse Square, Tuesday evening, February 12, from 6:00 to 8:00. The architect shares ideas for the museum's building expansion. Joining him for a panel discussion are Director Katharine Lee Reid and architecture critic Jeffrey Kipnis. Hunter Morrison, Cleveland's Planning Director for 20 years, moderates. An open Q&A session follows. The event is designed to involve the citizens of Cleveland in the process of planning the museum's future. For tickets (free but required) and details, call 216-421-7350.



## Gallery Talks

1:30 daily. Meet in the main lobby. On the first Sunday each month, the talk is sign-language interpreted. Talks with special themes are noted here; others are highlights tours.

**Reinstallation of the Early Chinese Galleries**

Sunday, February 3, 1:30 and  
Wednesday the 6th at 1:30.  
Marjorie Williams

**Tibetan Art**

Wednesday, February 13, 1:30 and  
Wednesday the 27th at 1:30. Seema  
Rao

**Gordon Parks**

Sunday, February 10, 1:30  
(Saundy Stemen), and Sunday the  
24th at 1:30 (Anita Peeples)

**Heroes and Helpers**

Sunday, February 17, 1:30 and  
Wednesday the 20th at 1:30. Frank  
Isphording

## Classes and Workshops

**Sunday FunDay**

Sunday, February 17, 2:00-4:30.  
Free drop-in workshops and story-  
telling for the entire family.  
*African-American Folktales II* story-  
telling at 2:00. *Dream Weaving*  
workshop, 3:00-4:30. Weave your  
own dream-inspired work.

**All-day Drawing Workshop**

Saturday, February 23, 10:30-4:00.  
Instructor, Sun-Hee Choi. Intensive  
class for beginners to advanced.  
Limit 15. \$60, CMA members \$30;  
fee includes materials. Call 216-  
707-2655 to register by January 28.

**Parade Leadership Workshops**

Parade the Circle Celebration 2002  
is Saturday, June 8. Free training  
workshops in parade leadership  
skills begin in March on Tuesday  
evenings at the warehouse studio.  
For more information and a sched-  
ule, call Nan Eisenberg at 216-  
707-2483. Public workshops at the  
museum begin April 26.

## Coming Up

*Sign up now at the Ticket Center for these two special art appreciation classes coming in March:*

**American Landscapes: From the Hudson River to Yosemite**

Four Saturdays, March 2-23,  
10:30-12:00.

Geraldine Wojno Kiefer, University of Notre Dame. Hudson River landscape painting was the first important "school" in this country. \$70, CMA members \$50.

**Medieval Stained Glass and Sculpture of Chartres Cathedral**

Sunday, March 10, 4:00.  
Scholar Malcolm Miller presents a spellbinding tour of the world's grandest High Gothic cathedral. Co-sponsored with the Cleveland Rowfant Club. \$10, CMA members \$7, free to students and faculty with ID.





## Performing Arts

### FRULA: Music and Dance of Yugoslavia

Friday, February 1, 7:30.

Authentic Balkan traditional dances performed with flawless technique, athletic prowess, and theatrical showmanship make FRULA a thrilling program on the stage. The 30-member ensemble of dancers and musicians provides a colorful and graphic link with the past from which contemporary Yugoslavian life originated. "Impeccable footwork and precision! ... Brims with vitality." —*San Francisco Chronicle*. Cleveland debut. \$27 and \$23; CMA members \$23 and \$20.

For event tickets, visit or call the Ticket Center, 216-421-7350 or 1-888-CMA-0033.

### Jazz on the Circle:

#### Eliane Elias Trio

Saturday, February 9, 8:00.

Brazilian-born pianist and singer Eliane Elias is a former member of the jazz supergroup Steps Ahead. She received a Grammy nomination for her 1995 release *Solos and Duets*, but she freely admits that the piano is her first love. \$26 and \$18; CMA members \$24 and \$16. Call 216-231-1111 for tickets.

### Kandia Kouyate: Songs of Mali

Friday, February 15, 7:30.

Contralto Kandia Kouyate has been singled out for her entrancing appearance in the Broadway production *Africa Oye* and critically acclaimed throughout West Africa and Europe. Hailing from Mali, she has been known for two decades as one of the greatest female singers of West Africa. "The charisma and vocal power of the most commanding American soul singers." —*New York Times*. Cleveland debut. \$27 and \$23; CMA members \$23 and \$20.

### Paco Peña Flamenco Dance Company

Friday, February 22, 7:30.

SOLD OUT.



Right: Kandia Kouyate.

Below: Paco Peña Flamenco Dance Company

## Nia Coffee House

Friday, February 8, 6:00–9:30.

The Kwanzaa principle of Nia refers to a sense of purpose in building community. Music, poetry, and open microphone in the Museum Café.

### Coming up in March and April

Only a limited number of tickets are available to these remaining VIVA! concerts: *The Nrityagram Dance Ensemble of India*, Friday, March 8, 7:30; *The Ron Carter Quartet*, Saturday, March 16, 8:00; *Marcel Khalife and Ensemble: The Music of Lebanon*, Friday, April 19, 7:30; and *Emil Zrihan: Jewish Music of Morocco*, Sunday, April 21, 7:30.



Jack Vantookian



## Gala Music Series

### The Clerks' Group

Wednesday, February 20, 7:30. Since their professional debut in 1992, the Clerks' Group has earned a place among the pre-eminent vocal ensembles performing today. Led by Edward Wickham, the Clerks specialize in music of the Renaissance, particularly Flemish sacred music. Their landmark recording of the entire sacred output of Johannes Ockeghem earned them *Gramophone's* Early Music Recording of the Year award in 1997. The group performs works by des Prez, Morton, Marland, Ockeghem, and others. Preconcert lecture at 6:30 by Steven Plank. \$20 and \$18; CMA, Musart Society members, seniors, and students \$16 and \$15; special student rate at the door \$5.

"Here is singing of stylistic assurance and tonal beauty that seduces the ear . . . Thrilling."  
—*Plain Dealer*.

The Clerks' Group



## Musart Matinée Series

### Judith Overcash-Rubin, soprano with Vivian Montgomery, fortepiano

Sunday, February 3, 2:30. Works by Mendelssohn, Beethoven, John Field, and others.

### Solaris, with Karel Paukert, harpsichord

Sunday, February 10, 2:30. George Pope, flute; James Ryon, oboe; Kristina Belisle, clarinet; Lynnette Diers Cohen, bassoon; William Hoyt, horn. Formed in 1976 and now in residence at the University of Akron, Solaris cultivates an international reputation as one of the finest woodwind quintets performing today. Works by Mahler, Jean Françaix, Gordon Jacob, Brenno Blauth, Cole Porter, and the U.S. premiere of Ilja Hurník's *Divertimento*.

## Musart Mondial Series

### Vermeer String Quartet

Wednesday, February 6, 7:30. Shmuel Ashkenasi and Mathias Tacke, violin; Richard Young, viola; Marc Johnson, cello. This concert inaugurates the Vermeer Quartet's performance of all of Beethoven's string quartets over the next six years, with the *Quartet in E-flat major, Op. 127* and the *Quartet in F major, Op. 59, No. 1*. \$15; CMA members, seniors, and students \$8; free to Musart Society members.

"I don't hesitate to say that this is one of the best ensembles that one can hear anywhere today: warm, malleable sonority, a supple and precise technique, perfect precision, but above all, phrasing that is always full of sensitivity and great delicacy." —*Journal de Genève*, Geneva, Switzerland.

## Curator's Recitals

### Karel Paukert, organ

Sunday, February 17, 2:30. Works by J. B. Foerster, W. Piston, and L. Sowerby.

### Karel Paukert, organ

Sunday, February 24, 2:30. Works by F. X. Brixi, B. M. Černohorsky, B. A. Wiedermann, and P. Eben.



Karel Paukert



## A Heartfelt Invitation

Don't miss the **New Members Orientation** on February 13 (Valentine's eve!), 6:30–8:30. Meet staff members, learn about art, ask questions, talk back, have fun. Space is limited to 40; reservations are a must by calling 216–707–2268 or 1–888–269–7824, ext. 2268.

**Members Preview Days** for *Jeweled Arts of India in the Age of the Mughals* take place during museum hours Tuesday, February 19 through Saturday the 23rd. Get your tickets at the Ticket Center (show your membership card).

It's also a **Week of Parties**. The Director's Circle preview party for *Jeweled Arts of India* is Monday night the 18th (by invitation only). On Thursday the 21st is a Womens Council preview party for members at the Fellow, Patron, and Contributing levels (also by invitation and reservation only). And on Saturday night the 23rd is the general **Members Preview Party**. Reservations (through the Ticket Center) are required.

## Art Makes Hearts

Now this is a real Valentine's Day story... We love to say that art makes hearts beat faster, and here's more evidence: This past December 21, Graham Frey suggested he and fellow University School teacher Christie Loveman visit the *Picasso* exhibition and stroll the museum. As CMA members, Graham and Christie had often dated at the museum during their one-year relationship, so she didn't suspect anything unusual—that is, until, in front of Jacques Louis David's *Cupid and Psyche*, Graham asked Christie to marry him. Her first words were, "Did you just say that?" He reiterated the notion by sliding onto her finger a 130-year-old ring, designed for his great-grandmother in Ireland. Then Christie said "yes" and Cupid smiled. Both will continue to teach at University School after a late summer wedding. Love is in the air at the Cleveland Museum of Art! We wish them every happiness.

## Remember That Card

Your membership card is the key to many wonderful member services such as free exhibition tickets, shopping discounts, reduced prices on art classes, and much more. We suggest you *always* carry your card with you when you visit the museum and that you have it handy when you telephone us for information or reservations. Your valid card and membership identification number ensure that you will enjoy your special benefits and privileges. Your card opens a world of great art! Thank you for making it a permanent resident in your wallet.

## Endowing the Future

Every endowment at the museum strengthens the museum for future generations, establishing an important legacy with local, national, and international impact. These perpetual funds provide a steady and reliable stream of financial support to the museum's activities.

You can use current assets to establish an endowment now, or you can create one later through an estate gift. Your endowment can bear your family name or it can honor someone else who has influenced your life, and it will continue in perpetuity, providing encouragement and financial resources for generations to come.

If you would like to learn more about the museum's endowment program and how you can create a legacy, please call Karen Jackson at 216–707–2585. Don't forget to explore other giving options under "Support the Museum" on the Navigate page at [www.clevelandart.org](http://www.clevelandart.org).

## Thanks to Supporters

An expanded April issue of this magazine will include 2001 year-end lists of the museum's supporters. In the past, these lists have appeared occasionally throughout the year, while a single, comprehensive presentation of all supporters for a given year was available only in the Annual Report, which is published in relatively small quantity. This new feature in the magazine's annual publishing schedule is designed to allow the entire membership to appreciate not only the generosity of the museum's supporters, but also the variety of ways in which they give.

### MUSEUM STORES FEBRUARY SPECIAL



#### 25% off Roman Heart Necklace

Surprise your sweetheart with our unique Roman Heart Jewelry, inspired by wheat stalk representations found on ancient mosaics and crafted in sterling silver repoussé. Visit our new online store at [www.clevelandart.org/store](http://www.clevelandart.org/store).

Roman Heart Necklace. Regularly \$75, members special **\$56.25**





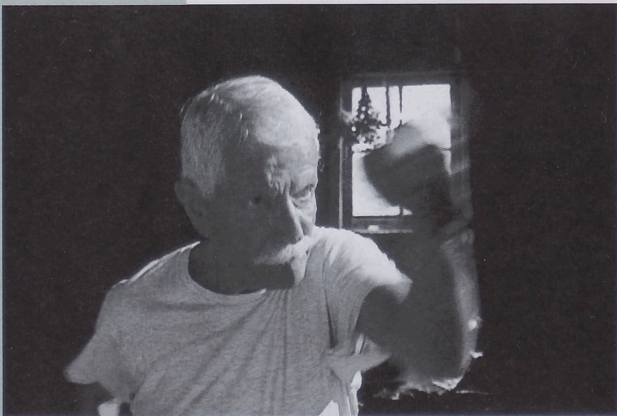
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FRULA

- T Tickets required 216-421-7350
- ✓ Sign-language interpreter
- Ⓢ Admission charge
- R Reservation required

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.

Fighter



**Ohio Arts Council**  
 A STATE AGENCY  
 THAT SUPPORTS PUBLIC  
 PROGRAMS IN THE ARTS

**1 Friday Highlights Tour** 1:30  
**VIVA! Performance** 7:30 *FRULA: Music and Dance of Yugoslavia* Ⓢ

**2 Saturday Highlights Tour** 1:30

**3 Sunday Gallery Talk** 1:30  
*Reinstallation of the Early Chinese Galleries* ✓  
**Film** 1:30 *Me and My Matchmaker* Ⓢ  
**Concert** 2:30 *Judith Overcash-Rubin, soprano with Vivian Montgomery, fortepiano*

**5 Tuesday Highlights Tour** 1:30

**7 Thursday Highlights Tour** 1:30

**8 Friday Highlights Tour** 1:30  
**Nia Coffee House** 6:00-9:30  
**Film** 7:00 *Fighter* Ⓢ

**9 Saturday Highlights Tour** 1:30  
**Jazz on the Circle** 8:00 *Eliane Elias Trio* Ⓢ

**10 Sunday Gallery Talk** 1:30  
*Gordon Parks*  
**Film** 1:30 *Fighter* Ⓢ  
**Concert** 2:30  
*Solaris, with Karel Paukert, harpsichord*

**12 Tuesday Highlights Tour** 1:30  
**Cleveland Public Art Forum** 6:00  
 With architect *Rafael Viñoly*, at the Ohio Theater



**14 Thursday Highlights Tour** 1:30

**15 Friday Highlights Tour** 1:30  
**VIVA! Performance** 7:30  
*Kandia Kouyate: Songs of Mali* Ⓢ

**16 Saturday Highlights Tour** 1:30

**17 Sunday Gallery Talk** 1:30  
*Heroes and Helpers*  
**Film** 1:30 *A Visitor from the Living* Ⓢ  
**Storytelling** 2:00-3:00 *African-American Folktales II*  
**Curator's Recital** 2:30 *Karel Paukert, organ*  
**Workshop** 3:00-4:30 *Dream Weaving*  
**Guest Lecture** 3:30 *Selections from the Metropolitan Bank & Trust Collection*

**13 Wednesday Gallery Talk** 1:30  
*Tibetan Art*  
**Film** 7:00  
*Devarim* Ⓢ  
**AIA Lecture** 7:30  
*Current Archaeology in Turkey*

**6 Wednesday Gallery Talk** 1:30  
*Reinstallation of the Early Chinese Galleries*  
**Film** 7:00 *Yom Yom (Day after Day)* Ⓢ  
**Musart Mondial Concert** 7:30  
*Vermeer String Quartet* Ⓢ

**19 Tuesday Members Preview Day**  
*Jeweled Arts of India*  
**Highlights Tour** 1:30

**20 Wednesday Members Preview Day**  
*Jeweled Arts of India*  
**Gallery Talk** 1:30  
*Heroes and Helpers*  
**Preconcert Lecture** 6:30  
*Steven Plank*  
**Film** 7:00  
*Kadosh* Ⓢ  
**Gala Concert** 7:30  
*The Clerks' Group* Ⓢ

**21 Thursday Members Preview Day**  
*Jeweled Arts of India*  
**Highlights Tour** 1:30

**22 Friday Members Preview Day**  
*Jeweled Arts of India*  
**Highlights Tour** 1:30  
**Gallery Talk** 6:00  
*Gordon Parks*  
**VIVA! Performance** 7:30  
*Paco Peña Flamenco Dance Company* Ⓢ

**23 Saturday Members Preview Day**  
*Jeweled Arts of India*  
**All-day Drawing Workshop** 10:30-4:00 Ⓢ R  
**Highlights Tour** 1:30  
**Members Party** 7:00  
*Jeweled Arts of India*

**24 Sunday Gallery Talk** 1:30  
*Gordon Parks*  
**Film** 1:30 *A Trial in Prague* Ⓢ  
**Guest Lecture** 2:00  
*Splendid Culmination: The Classic Phase of Jeweled Arts of the Mughal Period*  
**Curator's Recital** 2:30  
*Karel Paukert, organ*

**26 Tuesday Highlights Tour** 1:30

**27 Wednesday Gallery Talk** 1:30  
*Tibetan Art*  
**Film** 7:00  
*In Search of Peace, Part 1: 1948-1967* Ⓢ

**28 Thursday Highlights Tour** 1:30

Vermeer Quartet





# The Cleveland Museum of Art

A world of great art for everyone

In University Circle  
11150 East Blvd.  
Cleveland, Ohio  
44106-1797

Periodicals  
postage paid at  
Cleveland, Ohio

**Dated Material  
Do Not Delay**

## Admission to the museum is free

POSTMASTER: Send address changes to *The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio

## Administrative Telephones

216-421-7340  
1-888-269-7829  
TDD: 216-421-0018

## Web Site

[www.clevelandart.org](http://www.clevelandart.org)

## Ticket Center

216-421-7350 or  
1-888-CMA-0033  
(closes at 8:00 on  
Wednesday and  
Friday)

## Membership

216-707-2268  
[membership@cma-oh.org](mailto:membership@cma-oh.org)

## Museum Stores

Museum  
216-707-2333  
Beachwood  
216-831-4840  
Hopkins Airport  
216-267-7155

## Parking

Parking deck: \$5 flat rate. Surface lot: \$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

## Sight & Sound

Audio guide of the collection. Free.

## General Hours

Tuesday, Thursday, Saturday, Sunday  
10:00-5:00  
Wednesday, Friday  
10:00-9:00  
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

## Still Lifes Café

Closes one hour before museum.  
Oasis Restaurant:  
Sunday brunch  
11:00-2:30; reservations recommended; call 216-229-6216

## Ingalls Library Hours

Tuesday-Saturday  
10:00-5:00,  
Wednesday until  
9:00. Slide library  
by appointment  
(216-707-2545)

## Print Study Room Hours

By appointment only  
(216-707-2242)  
Tuesday-Friday  
10:00-11:30 and  
1:30-4:45

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Transformed



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